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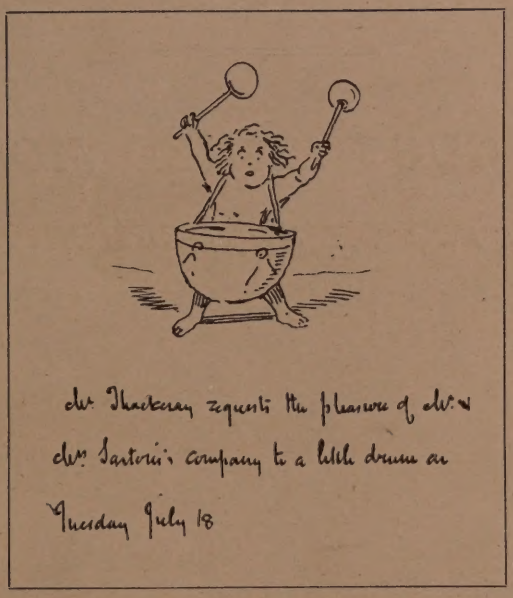

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And Percivale
To one so loved by such a vow all mean
And common use as profanation. O my brother
Why wilt thou shame me to confess to thee how much
I faltered in my quest & in my vow.

For I had lain for more than fifty nights
Bedmate of snail & eft, & toad, in grass
Hemlock, & burdock, & the rest changed to weeds
And meagre, & the Vision had not come.
And then I chanced upon a glittering tower
With one great dwelling in the middle of it;
Whither I made, & there was I observed
By maidens, each as fair as any flower.
But when they led me into hall, behold,
The Princess of that Castle, was the one,
Brother, & that one only who had ever
Made my heart leap: for when I moved of old
A slender page about her father's hall
And she a slender maiden, all my heart
Went out to her with longing: yet we twain
Had never kissed a kiss, or clasped a hand
So now I came upon her once again
And we had wedded her & he was dead
And all his land & all his wealth & title were hers

ROUGH DRAFT OF A PORTION OF "THE HOLY GRAIL."
(*Actual Size.*)

Henry Sotheran & Co

The Original MS. of one of "Idylls of the King."

TENNYSON (Alfred, Lord)

1. BALIN AND BALAN, the Original Draft of the greater part of the Poem, consisting of about 420 lines, and 58 duplicate lines with different readings. Also 76 lines of THE HOLY GRAIL, and 28 of THE LAST TOURNAMENT,—the whole written wholly in the Poet's autograph on 28 pp. of blue 4to. paper, enclosed in the original cardboard covers just as they left his hand. **£850.**

Roughly speaking, this MS. approximates to lines 1-90, 136-206, 238-434, and 463-525 of the published version, but with *several hundred variations.*

In looking at the MS. as it lies in its covers it will be seen that many of the half-sheets, *i.e. fly-leaves*, have been torn off—the explanation of which is, that the poet used to write on the one side of the paper at great speed, and revise or rewrite on the opposite page; this revised page was torn out of the book, pasted down, and sent to the printer, leaving the first draft behind. The portions missing to complete the poem may safely be considered as those which required little alteration, and consequently were not rewritten. The remaining rough draft which we have here is of special interest as showing the very earliest form of the poem before the very numerous alterations. As there is no apparent break in the MS. between the lines 91-135, the passage was probably added later.

Facsimiles are given of a page of "The Holy Grail," and two pages of "Balin and Balan." In the latter case we have numbered the lines on the facsimile to correspond with the printed version, so as to show the curious manner in which they were originally written on the two pages, and fitted together afterwards.

"Balin and Balan" was published in *Tiresias and other Poems*, 1885, with a footnote stating that it was "An Introduction to 'Vivien'" (published in the *Idylls of the King*, 1859). In the Collected Edition of the *Idylls* it is printed before that poem.

& followed him
But all so blood on rage that unawares 325
He hurt his horse against a forest bough 326
Dishorsed himself, & woe again & fled 327
328

Down flat green fields on the gravel-based 342
Sharp gravel, & the cankered boughs without 343
Whined in the woods for all the land was hushed 344

Such a sound as makes 349
The white swan-mother on her nest, She sees 351
Some strange knee rustling thro' her secret reeds 352
So left'd his Garlon 353

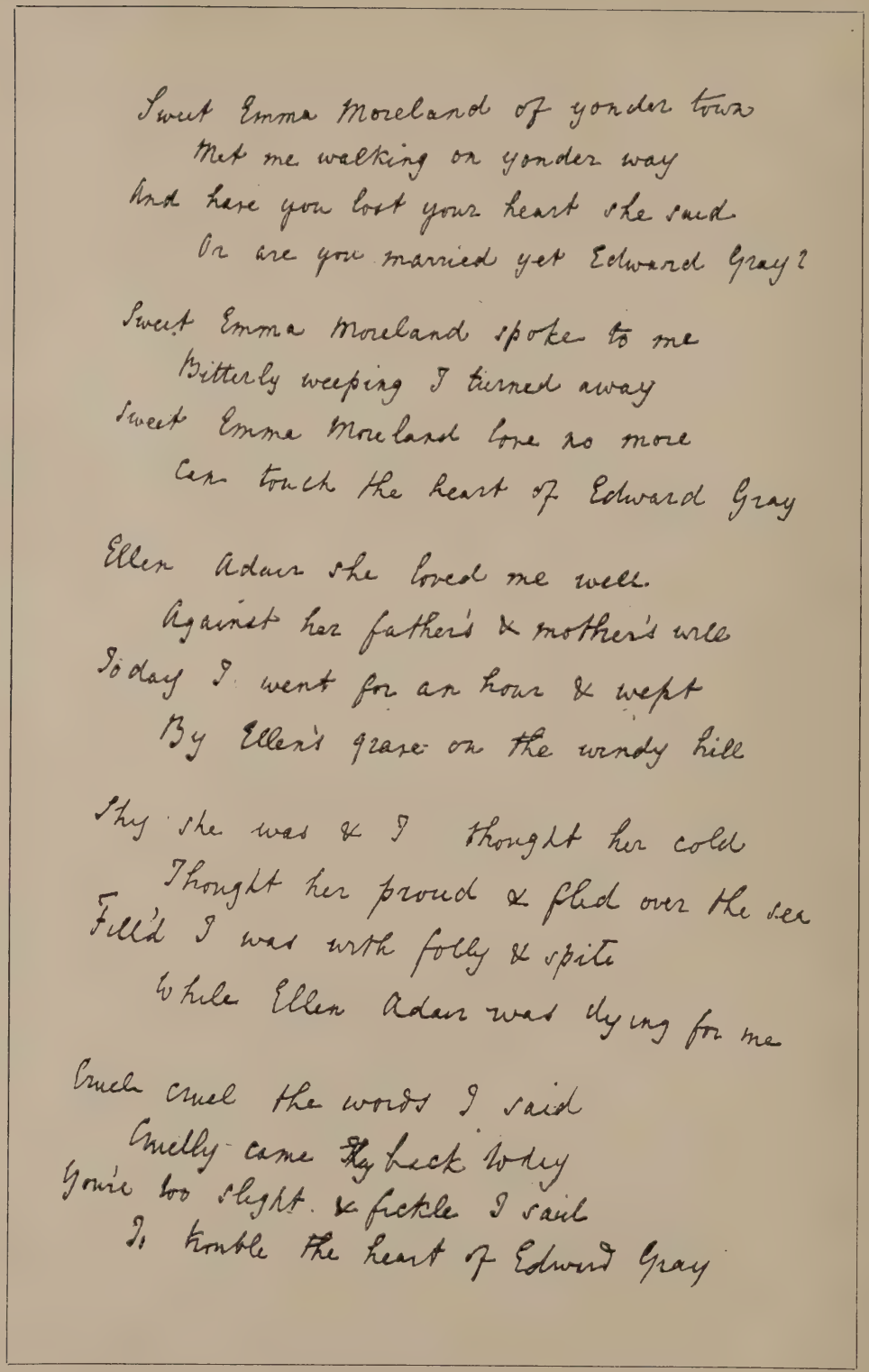
I grant her fairest. I love true her once 354
But fair & false how can we coupled, friend.
Seems first the rooted gleamed & faded. Rest

A goblet
There stood upon the board by Balin, rough 360
With dragonhead & crested history thereof 361
A goblet, heavy horse: one side had cast 362
Both ship & sail & angels blowing on it 363
And one stood out with poles & scaffolding 364
Of that low church he built at Glastonbury 365
That Balin grasped, & while on it to look 366
The memory of that leaving on his cheek 367
Reheat his cold. He entered his tent away 368

With pointed lance as if to pierce a shape, 323
A light of armour, past him flash & fell 324
And vanish in the woods, & following flash 325
Far, like the castle of a king, the hall 329
Of Pellam, lichen-bearded, grayly shaped 330
With streaming gurgs, appendix, low built but strong, 321
The ruining donjon, as a knoll of rock, 332
The battlement overlapt with ivy-tods, 333
A home of bats, in every tower an owl. 334

There spake the men of Pellam crying 'Lord 335
Why wear ye this crown-royal upon shield?' 336
Said Balin 'for the fairest & the best 337
Of Ladies living gave me this to bear.' 338
So likewise at the feast Sir Garlon asked 345
Why wear ye that crown-royal? Balin said 346
'The Queen whom I, Sir Lancelot, all of us 347
Worship as best & purest granted me 348
To bear it' grimly smiling Garlon spoke. 349
Best? purest? Thou from Arthur's hall, & yet 355
So simple? hast thou eyes, or if, are these 356
So far afforded, that they fail to see not this fair plea 357
Of this true wife worship cloaks a secret shame? 358
Surely, ye knights of Pellam be he tales 359
To whom Sir Balin fiercely eyed here I 370
That saw today the shadow of a spear 371
Shot from behind me glance along the ground 372
Eyes also we have mark'd how Lancelot drew 373

ROUGH DRAFT OF "BALIN AND BALAN." (*Actual Size.*)


Sweet Emma Moreland of yonder town
Met me walking on yonder way
And have you lost your heart she said
Or are you married yet Edward Gray?

Sweet Emma Moreland spoke to me
Bitterly weeping I turned away
Sweet Emma Moreland love no more
Can touch the heart of Edward Gray

Ellen Adair she loved me well.
Against her father's & mother's will
To day I went for an hour & wept
By Ellen's grave on the windy hill

Shy she was & I thought her cold
Thought her proud & fled over the sea
Fill'd I was with folly & spite
While Ellen Adair was dying for me

Cruel cruel the words I said
Cruelly came thy back today
You're too slight & fickle I said
To trouble the heart of Edward Gray

ORIGINAL MS. OF EDWARD GRAY.

(*Actual Size.*)

TENNYSON (Alfred, Lord)

2. EDWARD GRAY. The Original MS. of this beautiful ballad, 2 pp. 8vo, consisting of nine 4-line verses, containing a few variations from the published version. **£75.**

The above Poem was dashed off hurriedly in Mrs. SARTORIS's rooms, and though, with the exception of one note of interrogation, without punctuation, it will be seen from the accompanying facsimile it is written more clearly than was usual for the poet.

THE

PROMISE OF MAY

A RUSTIC DRAMA

IN THREE ACTS

BY

ALFRED TENNYSON

LONDON
KEGAN PAUL, TRENCH, & CO., 1 PATERNOSTER SQUARE
1883

TITLE PAGE.
(*Actual Size.*)

Nos 3, 4, 5 & 6
ARE SOLD

3. THE PROMISE OF MAY. A Rustic Drama, in Three Acts. By Alfred Tennyson. London: Kegan Paul, Trench, & Co., Paternoster Square. 1883. A complete printed proof of an unpublished and unrecorded edition. Post 8vo. Grey paper cover with Tennyson's autograph signature, and the word "unpublished" faintly written by him in pencil on outside cover. **£105.**

Collation.—Half-title and title-page as above, 2 leaves; half-title and characters, 1 leaf; text, pp. [3]-105; imprint at foot of p. 105, "London: printed by Spottiswoode and Co., New Street Square and Parliament Street"; 7 blank pages at end; printed with 28 lines to the full page, as against 17 in the ordinary edition.

The above version, of which there is no record either in the Bibliographies or Sales, differs very much from the published one, especially in the closing scene, but the most remarkable variations are found on comparing the dialect: several hundred words are printed in ordinary English instead; but many others, though in dialect, are differently spelt. The following are a few typical examples:—

"Yis" *for* "yeas"; "so" *for* "sa"; "ees" *for* "yëas"; "sodger" *for* "soädger"; Farmer Dobson is spoken of as seventy years of age instead of "heighty."

There are a few minor corrections in ink, *not* by Tennyson, which have been carried out in the published version. The play was produced at the Globe Theatre, 11th November 1882, with Mr. Hermann Vezin as Edgar, and Mrs. Bernard Beere as Dora Steer, and was first published in *Locksley Hall Sixty Years After, etc.*, printed by R. & R. Clark, and issued by Macmillan & Co., 1886, where it occupies 154 pages, as against 109 pages in the above.

The statement as to date of production which occurs at the head of the cast being in the past tense, shows that the volume was printed after the play was staged, while the history attached to the following MS. disproves the possible supposition of there having been any copies printed off at the time for the actors' use.

4. THE PROMISE OF MAY—Act I., Scene 1. A contemporary MS. Copy, 32 pages, 4to., written in ink by Mr. H. H. Cameron; revised by the Poet himself, with about 24 corrections in his autograph (including one complete line); the *Dramatis Personæ* in the autograph of the present Lord Tennyson. **£21.**

This MS. differs in places both from the above unique printed proof and the published edition. Many of the words are not given in dialect as in the former, but Dobson's age is given as "heighty" as in the latter; it also begins differently from both, starting with Dora's song. Mr. Cameron acted as Tennyson's representative in the production of the play, and also took the part of Farmer Steer in the cast; he made this copy from Tennyson's own MS., and from it type-written parts were done for the various actors concerned, disproving the possibility of there having been a printed edition for their use.

field, we are now drill-sergeant to his lordship's lettuces, and profess to be great in green things and in garden stuff.

LADY GIOVANNA.

I thank you, good Filippo.

Enter ELISABETTA *with bird on a dish which she places on table.*

ELISABETTA (*close to table*).

Here's a fine fowl for my lady; I had scant time to do him in. I hope he be not underdone, (*grumbling*) for we be undone in the doing of him.

LADY GIOVANNA (*Count hands her to chair near table*).

I thank you, my good nurse.
Will you not eat with me, my lord?

COUNT.

I cannot,
Not a morsel, not one morsel. I have broken
My fast already. I will pledge you. Wine!
Filippo, wine!

[*Sits near table; Filippo brings flask, fills the Count's goblet, then Lady Giovanna's Elisabetta stands at the back of Lady Giovanna's chair.*

Re-enter Filippo (with flowers)

And here are fine fruits for my Lady — flowers, my Lady, from the tree which my lord planted here — when in the blossom of his boyhood, & I respectfully beg as with your Ladyship's leave as your Ladyship knows my lord was foster-brother would command them to your Ladyship's most peculiar appreciation. (puts down dish)

Elisa

Filippo!

Lady Giovanna

Take you not &c

"THE CUP" AND "THE FALCON," SHOWING AUTOGRAPH CORRECTION.

TENNYSON (Alfred, Lord)

5. THE CUP, AND THE FALCON. By Alfred Tennyson. London : Kegan Paul, Trench, & Co., Paternoster Square. 1882. A complete printed proof of an unpublished and undescribed edition. **£315.**

Post 8vo. Grey paper cover with Tennyson's autograph in pencil on outside. With a number of MS. corrections in ink in the Poet's autograph, some of a minor character, others more important, including 2 pages of MS., the one pasted on to the outer margin of the text (see facsimile), the other pasted right over the text itself, two words in another place blotted out and obliterated; 2 pages are slightly torn (but nothing is missing) owing to the Poet having gummed them together when fastening in the 2 pages of MS.

Collation.—Half-title and title-page as above, 2 leaves ; half-title to "The Cup," and cast, 1 leaf; text, pp. [3]-59 [p. 50 blank]; half-title to "The Falcon," and cast [pp. 61-62]; text, pp. [63]-100 ; imprint at foot of last page, "London: printed by Spottiswoode and Co., New Street Square and Parliament Street." With 28 lines to the full page, the published version having only 17.

This unique and interesting copy differs both from the two plays which were privately printed by Tennyson in 1879 and 1881, and the well-known volumes printed by R. & R. Clark and published by Macmillan and Co. in 1884, under the title of *The Cup, and the Falcon*, pp. 146.

The Falcon was produced at the St. James's Theatre, under the management of the Kendals, with Mr. Kendal as Federigo, and Mrs. Kendal (Madge Robertson) as his lady-love. *The Cup*—a classical drama—was produced at the Lyceum in 1881, with Miss Ellen Terry as Camma.

It is well known amongst collectors that Tennyson's habit was to have a few complete proof copies of his poems specially set up before publication for circulation amongst his intimate friends, with a view to their making suggestions for alterations. Such proofs are necessarily very rare and much sought for. The above volume, however, and also *The Promise of May* (3) and *The Foresters* (6), seem to be proofs of editions projected but never carried out: no trace or mention of them is found in the Bibliography, no copies are in the British Museum, and in fact there is no record whatever of their existence in this form.

The only volume of Tennyson's (with the exception of some reprints) which Kegan Paul published was *Ballads and other Poems*, 1880. As this was printed by Spottiswoode and Co., and the title is set up in the same manner and bears the same imprint as the above unique proofs, there can be little doubt that the Poet originally intended them to have been published by Kegan Paul, uniform with *Ballads and Poems.*

TENNYSON (Alfred, Lord)

6. THE FORESTERS. A complete printed proof of an unpublished and undescribed edition. Printed without any title-page. Interleaved with writing paper. Post 8vo. Stiff paper cover, on which title is printed, with Tennyson's name, and the word "unpublished" in pencil outside. **£52 : 10s.**

COLLATION.—Half-title and *Dramatis Personæ*, 1 leaf; half-title to Act I., 1 leaf; text, pp. [3]-128; imprint at foot of last page, "Spottiswoode and Co., Printers, New Street Square, London."

The text differs very much from the published version, which was printed by R. & R. Clark and issued by Macmillan & Co. in 1892, 155 pp., in which many passages and songs were added. The following are some of the more important variations :—

ACT I. SCENE 1. Marion's song not included.
" " 2. Drinking song at opening not included.
" Scenes 2 and 3 divided at different place.

ACT II. Forester's song at opening not included.
" Divided into three scenes instead of two.

ACT III. The 3 pp. at opening not included.
" Has 3 pp. of dialogue between Marian and Robin Hood which are not in the published version.

ACT IV. $3\frac{1}{2}$ pp. at opening not included.

A long speech of Friar Tuck's, and several other paragraphs, are here printed as prose instead of blank verse, as in the published version, the number of lines to the page being the same (27).

Presented at Daly's Theatre, New York, 17th March 1892, and rehearsed for copyright purposes by members of Henry Irving's company at the Lyceum Theatre, London, at ten o'clock in the morning of the same day. It was called *A Woodland Masque.*

A contract was signed for its production by Mary Anderson in 1891, but her marriage prevented it. One song was inserted for Ada Rehan, who played the part of Maid Marian when the play was produced in New York, March 1892.—Shepherd's *Tennysoniana.*

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7. MONTENEGRO. Printed proof from the *Nineteenth Century.* 1 p. 8vo. With 3 alterations *not* in Tennyson's hand. 1877. **£2 : 2s.**

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8. CHARGE OF THE HEAVY BRIGADE AT BALACLAVA, 25th October 1854. Printed proof from *Macmillan's Magazine.* 3 pp. Royal 8vo. With 3 corrections in Tennyson's hand. 1882. **£26.**

The following are all Presentation Copies from Lord Tennyson with his autograph inscription:—

TENNYSON (Alfred, Lord)

9. POEMS. Twelfth Edition. Fcap. 8vo. With Inscription on title-page in Tennyson's autograph, "Charlie Hay Cameron from A. Tennyson." Green morocco, gilt edges, with the name of presentee in gold on front cover; binding rubbed and text a little soiled (*see facsimile on next page*). **£25.** Moxon, 1858.

10. IDYLLS OF THE KING. First Edition. Fcap. 8vo. Blue calf, marbled edges, with inscription on title-page in Tennyson's hand, "Ellen Oltignow from Mr. and Mrs. Tennyson." **£21.** Moxon, 1859.

11. ENOCH ARDEN, Etc. First Edition. Fcap. 8vo. Original cloth, uncut, with inscription on title-page in Tennyson's hand, "E. from A. Tennyson." **£18: 18s.** Moxon, 1864.

12. ANOTHER COPY. Fcap. 8vo. Original cloth, uncut, with inscription in Tennyson's hand, "Ellen Oltignow, A. Tennyson." **£18: 18s.** Moxon, 1867.

13. WORKS, Cabinet Edition (an early Collected Edition, published at 2s. 6d. a volume). With Photographic Portrait. 10 Vols. Fcap. 8vo. Red cloth, with inscription on half-title in Tennyson's hand, "Ellen Oltignow from A. and E. Tennyson." **£21.** Henry S. King & Co., 1874.

14. GATTY (Mrs. Alfred).—PARABLES FROM NATURE. Fourth Edition. Square 24mo., blue cloth. With inscription in Tennyson's hand, "Henry Herschell Hay Cameron from Alfred and Emily Tennyson, May 12th, '57." Somewhat soiled through much use. **£24.** Bell and Daldy, 1857.

Charlie Hay Cameron
from
A Tennyson

POEMS

BY

ALFRED TENNYSON, D.C.L.,

POET LAUREATE.

TWELFTH EDITION

LONDON:
EDWARD MOXON & CO., DOVER STREET.
1858.

TENNYSON (Alfred, Lord)

A Complete Uncut Set:

15. WORKS; **being a Complete Set of the First Editions of all his Works** (excepting the privately printed pamphlets), to which are added subsequent Editions where they contain important additions or alterations. 51 Vols. Crown 4to, crown 8vo, and fcap. 8vo. Beautifully bound in new crimson polished Levant morocco extra, uncut, top edges gilt, by RIVIERE. Very rare thus. **£175.** 1827-92.

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16. WORKS (as under):—POEMS BY TWO BROTHERS, Large Paper, 1827: POEMS, chiefly Lyrical, 1830: POEMS, 1833: POEMS, First Collected Edition, 2 Vols., 1842: —— Second Edition, 2 Vols., 1843: —— Third Edition, 2 Vols., 1845: —— Fourth Edition, 2 Vols., 1846: —— Fifth Edition, 1847: —— Seventh Edition, 1851: —— Ninth Edition, 1853: IN MEMORIAM, First Edition, 1850: TOGETHER, 1 Vol. post 8vo and 14 Vols. fcap. 8vo. beautifully bound in new crimson polished Levant morocco extra, gilt edges, by RIVIERE (for the different readings of the various editions see description of the former set). Rare. **£84.** 1827-53.

Other Books with M.S. Inscriptions, etc.

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17. THE CHRISTIAN INSTITUTES: Being a plain and impartial Account of the whole Faith and Duty of a Christian. Collected out of the Writings of the Old and New Testaments, digested under Proper Heads, and delivered in the Words of Scripture. 8vo. Original sheep. With inscription in Boswell's autograph, "James Boswell, London, 1790. This Book was recommended by Dr. Samuel Johnson. See my Journal of a Tour to the Hebrides, Edit. 3, p." **£5 : 10s.** 1707.

BROWNING (Elizabeth Barrett)

18. AURORA LEIGH. Tauchnitz Edition. 12mo. Half cloth. Presentation copy from Robert Browning, with inscription in his hand, "Mrs. FitzGerald, with the kind regards of R. B., July 7th, '73." **£4 : 10s.** Leipzig, 1872.

Two of Crabbe's Pocket-Books :

CRABBE (Rev. George)

19. THE DAILY JOURNAL : or, Annual Accompt Book, for the Pocket or Desk, for 1813. Containing about 100 pp. of MS. notes in the Poet's autograph, being chiefly items of expenditure. Post 8vo. Red roan, with flap. **£4 : 10s.** 1813.

20. A SIMILAR POCKET-BOOK FOR 1820. With upwards of 50 pp. of MS. notes. **£3 : 3s.** 1820.

KEATS (John)

21. ENDYMION : A Poetical Romance. First Edition. Complete, with half-title, page of erratum, and slip of errata. 8vo. Half calf. With autograph of John Clare (the Northamptonshire poet—"Robert Burns of England"), Helpstone, 1821. Rare. **£21.** Taylor and Hessey, 1818.

WHITMAN (Walt)

22. LEAVES OF GRASS; with PASSAGE TO INDIA. 8vo. Paper wrapper. Wholly uncut. The copy sent by the Author to the late F. S. Ellis, together with an interesting Autograph Letter containing proposals for an English Edition, with numerous minor corrections in pencil by the Author throughout the book. **£45.**

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"I take the liberty of writing at a venture to propose to you the publication (in a moderate priced volume) of a full edition of my Poems *Leaves of Grass* in England under my sanction. I should like a fair remuneration or per centage. I send by same mail as this a revised vol. of L. of G. as copy.

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"May I beg you to inform me at once?

"Please direct

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Dept. of Justice,
Washington, D.C.,
U.S. America."

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Should my proposal suit you, go right on with the book. Style of getting it up, price, rate of remuneration to me, &c. I leave entirely to you — Only the text must sacredly preserved, verbatim.

May I beg you to inform me at once! Please direct.

Walt Whitman
Dept. of Justice,
Washington D.C.
U.S. America

(Reduced facsimile)

LANG (Andrew)

23. XXXIII. BALLADS IN BLUE CHINA. Fcap. 8vo. Cloth. With inscription in the Author's hand, "W. MacAlister, with A. L.'s best wishes (N.B. Fishing Ballad, p. 27)." **£3 : 15s.** 1883.

MORRIS (William)

24. THE EARTHLY PARADISE. Second Edition. Vol. IV. Vignette on title-page and repeated at end. Post 8vo. Original cloth. Uncut. With inscription by the Author, "Emma Morris from her most affectionate Son William Morris." **£3 : 3s.** 1871.

Autograph Letters of Literary Celebrities.

BARTON (Bernard, Quaker Poet)

25. A.L.S. "B." 4 pp. 4to. Woodbridge, 23rd November 1845. **£1 : 10s.**

". . . The Critic weighs Byron and Shelley with me in the balance, and finds them wanting—not in *genius*—bear that in mind—but in the use of it," etc.

BOSWELL (James)

26. A.L.S. 4 pp. 4to. 18th September 1771. To DAVID GARRICK. An exceptionally fine and long letter, mentioning the Shakespeare Jubilee, Gray's *Elegy*, Pasquale Paoli, and "Our Friend Mr. Samuel Johnson" (a splendid specimen). **£15 : 15s.**

". . . I will not allow you to think of your exit when so much of the Play remains, and perhaps some of the best parts of it ; I please myself with the prospects of attending you at several more Jubilees at Stratford upon Avon. It is true we must all look forward to the last scene ; and you who have so often felt and made others feel its solemnity, must fall, just like others. This puts me in mind of three Essays which I wrote on the Profession of a Player last year, and which were published in the London Magazine in which I have some concern. Pray have you read them? Since I am upon the serious subject of Death I can not help expressing to one who feels as you do, that I am affected with much melancholy on the death of Mr. Gray. His Elegy in a Country Church Yard, has been long like a part of myself, and many passages in his other Poems, glance across my Soul with a most enlivening force. I never saw Mr. Gray, but my old and most intimate friend, the Reverend Mr. Temple, Rector of Mamhead in Devonshire, knew him well. He knew his foibles : but admired his genius and esteemed his virtues. I know not if you was acquainted with Mr. Gray. He was so abstracted and singular a man that I can suppose you and him never having met. . . . I have just been enjoying the very great happiness of a visit from my Illustrious friend, Pascal Paoli. He was two nights at Auchinleck and you may figure the joy of my worthy father and me at

seeing the Corsican Hero in our romantick groves. Count Burzynski, the Polish Ambassador, accompanied him. You know the Count very well so I need not praise him to you. Why have you not called upon General Paoli since I had the pleasure of presenting you to him in your morning dress; comme un Roi déguisè, and he paid you so handsome a compliment which I dare say you have added to your cabinet of Jewels. He will be very glad to see you. I had lately a kind letter from our friend Mr. Samuel Johnson. He still flatters me with hopes of seeing him among the Rocks of Scotland," etc.

BRONTË (Charlotte)

27. A.L.S. "C. Brontë." 4 pp. 8vo. 5th April 1849. A very interesting letter respecting the health of her Sister Anne, mentioning Lewes, Carlyle, etc. **£7 : 7s.**

". . . I am not going to complain. Anne has indeed suffered much at intervals since I last wrote to you—frost and east wind have had their effect. She has passed nights of sleeplessness and pain, and days of depression and languor which nothing could cheer—but still, with the return of genial weather she revives. I cannot perceive that she is feebler now than she was a month ago, though that is not saying much. It proves, however, that no rapid progress of destruction is going on in her frame, and keeps alive a hope that with the renovating aid of summer she may yet be spared a long time.

"What you tell me of Mr. Lewes seems to me highly characteristic.

"The Cornhill books are still our welcome and congenial resource when Anne is well enough to enjoy reading. Carlyle's *Miscellanies* interest me greatly. We have read *The Emigrant Family.* The characters in the work are good, full of quiet truth and nature, and the local colouring is excellent; yet I can hardly call it a good novel. Reflective, truth-loving, and even elevated as is Alexander Harris's mind, I should say he scarcely possesses the creative faculty in sufficient vigour to excel as a writer of fiction. He *creates* nothing—he only copies. His characters are portraits—servilely accurate; whatever is at all ideal is not original. *The Testimony to the Truth* is a better book than any tale he can write will ever be. Am I too dogmatical in saying this?" etc.

The Original Agreement for that great national work, The Annual Register:

BURKE (Rt. Hon. Edmund)

24. D.S. 2 pp. 4to. 24th April 1758. Being the Articles of Agreement between himself on the one part, and Robert and James Dodsley on the other, for the compilation and publication of the *Annual Register;* by the terms of the agreement Burke was to receive for the first volume the small sum of £100, and to be supplied with all necessary books and pamphlets for carrying on the work (a most interesting and important document in very fine condition). **£18 : 18s.**

The title was to have been "The Annual Register: or Retrospections on Men and Things for the year 1758"; the second part of the title was published as "or a View of the History, Politics, and Literature of the year 1758." As is well known, the publication of the *Annual Register* has been carried on without a break from that day to this.

BURNS (Robert)

29. HOLOGRAPH DRAFT OF HIS FAMOUS LAMENT FOR JAMES, EARL OF GLENCAIRN. Verses 3 to 10 (the end). 2 pp. folio [1791]. In very fine condition. **£40.**

. . . . .

"The bridegroom may forget the bride
Was made his wedded wife yestreen;
The Monarch may forget the crown
That on his head an hour has been;
The mother may forget her bairn,
That smiles sae sweetly on her knee;
But I'll remember good Glencairn,
An a' that he has done for me."

"It was the Earl of Glencairn who introduced Burns to Creech the publisher, succeeded in obtaining for the Edinburgh Edition the patronage of the Caledonian Hunt, and also exerted himself to the utmost to secure subscriptions amongst the nobility, used his influence in getting Burns an appointment in the Excise, and is always referred to by the poet in terms of the warmest regard."—Henley's *Burns.*

BYRON (Lord)

30. A.L.S. 2 pp. 8vo. 20th April 1812. To WILLIAM BANKS. **£9 : 9s.**

"I feel rather hurt (not savagely) at the speech you made to me last night, and my hope is that it was only one of your *profane* jests. I should be very sorry that any part of my behaviour should give you cause to suppose that I think higher of myself, or otherwise of you, than I have always done. I can assure you that I am as much the humblest of your servants as at Trin. Coll.," etc.

31. A.L.S. 3 pp. 4to. Venice, 20th November 1819. To the SAME. A few letters torn away by the seal, but still adhering to it. Rare. **£15 : 15s.**

"A tertian ague which has troubled me for some time, and the indisposition of my daughter, have prevented me from replying to your welcome letter. . . . It is now seven years since you and I met—which time you have employed better for others and more honourably for yourself than I have done. In England you will find considerable changes, public and private. You will see some of our old College Contemporaries turned into Lords of the Treasury, Admiralty, and the like; others become Reformers and Orators; many settled in life (as it is called), and others settled in death—among the latter (by the way *not* our fellow Collegians) Sheridan, Curran, Lady Melbourne, Monk Lewis, Frederick Douglas, etc., etc., etc.—but you will find Mr. Sotheby living, and all his family, as also Samuel Rogers, who declared that one day at Epping he took off his hat to a fantastically carved arm-chair in Sotheby's grotto—mistaking it for Miss Sotheby," etc.

32. A.L.S. 1 p. 8vo. To the SAME. **£6 : 6s.**

". . . I have been and still am laughing at parts of your note; you certainly are the best of companions and (I *must say*) the worst of friends; in me you find the reverse."

CARLYLE (Thomas)

33. A.L.S. 4 pp. 8vo. Chelsea, 19th August 1845. To "Dear Jean." A fine, long, but querulous letter, written just before the completion of his *Cromwell.* **£5 : 5s.**

". . . I have indeed had a sad dreary *busied* time of it for many months now, contending with a whole world of rubbish ; endeavouring to force it to yield me up the bits of precious metal that lie hidden in it. I have found this no easy work. For the last month or more I have been alone. Jane, who was not very well, went away to Lancashire to friends there ; where she still continues—considerably improved by the change . . . nothing can keep one entirely cheery in such a job as this. I never had such a job in all my days. However, it is now nearly ended ! I do expect in the course of two weeks to have *my* hands washed of it—for ever. I have but one little finishing section now to do—the closing-in of the toe of the stocking ; and then I am loose. It will be a great deliverance indeed," etc.

CRABBE (Rev. George, Poet)

34. A.L.S. 3¼ pp. 4to. Trowbridge, 20th June 1830. To his Son. A characteristic letter, full of kindly feeling and thoughtful affection. **£2 : 2s.**

CROMWELL (Oliver)

35. D.S. 1 p. folio. Whitehall, 5th March 1657. To the Commissioners of the Navy, directing them to send a vessel to bring Sir William Whitmore over from Deepe. **CHARLES II.**—D.S. 1 p. 4to. Hampton Court, 3rd July 1674. To the Same, with reference to the appointment of a fresh master gunner to "Our Yacht, the *Mary.*" **JAMES II.**—D.S. 1 p. 4to. Whitehall, 7th April 1687. To the Same, directing them to pay the wages of "the Officers and Company of Our Yachts the *Fubbs* and *Navy.*" Three very interesting documents, two of which are countersigned by **SAMUEL PEPYS,** framed in oak with gold bevel. **£22 : 10s.**

DICKENS (Charles)

36. A.L.S. 1 p. 8vo. Gad's Hill Place, 22nd July 1858. To F. M. Evans. A very interesting letter referring to his separation from his wife (*letters on this subject are almost unknown*). **£18 : 18s.**

" Dear Sir,—I have had stern occasion to impress upon my children that their father's name is their best possession, and that it would indeed be trifled with and wasted by him, if, either through himself or through them, he held any terms with those who had been false to it in the very greatest need and under the very greatest wrong it has ever known. You know very well why (with hard distress of mind and bitter disappointment) I have been forced to include you in this class. I have no more to say.—Charles Dickens."

Other Dickens Autographs in stock. Particulars on application.

DRYDEN (John, Poet Laureate)

37. A.L.S. 1 p. 4to. 23rd November 1698. To Mrs. Steward (his cousin, daughter of Mrs. Creed). A characteristic letter, closely written, containing an interesting but very coarse account of a journey by coach from Tichmarsh to London, with a distressingly fat and objectionable lady passenger, and how the occupants of the coach successfully conspired to get rid of her, in spite of which Dryden went home sick, "and kept my house for three weeks together." Excessively rare. **£55.**

With the exception of one lot in the Phillipps Collection, no Dryden letters have occurred for sale for many years.

FITZGERALD (Edward, translator of Omar Khayyam)

38. TO A TRUSTEE OF THE SECKFORD CHARITY. A leaflet. 4 pp. 8vo. In favour of the application of the Seckford Trust for the benefit of the poor of Woodbridge in preference to the Grammar School. With two lines added in MS. by FitzGerald. Scarce. **£6 : 6s.**

39. A.L.S., with Initials (his more usual form of signature). 6 pp. 4to. Terrace House, Richmond, Surrey, 9th November 1849. To the Rev. George Crabbe. A very long and interesting literary letter respecting his Biography of his Father the Poet and FitzGerald's own religious opinions, his Life of Bernard Barton the Quaker Poet, etc. Fine and rare. **£21.**

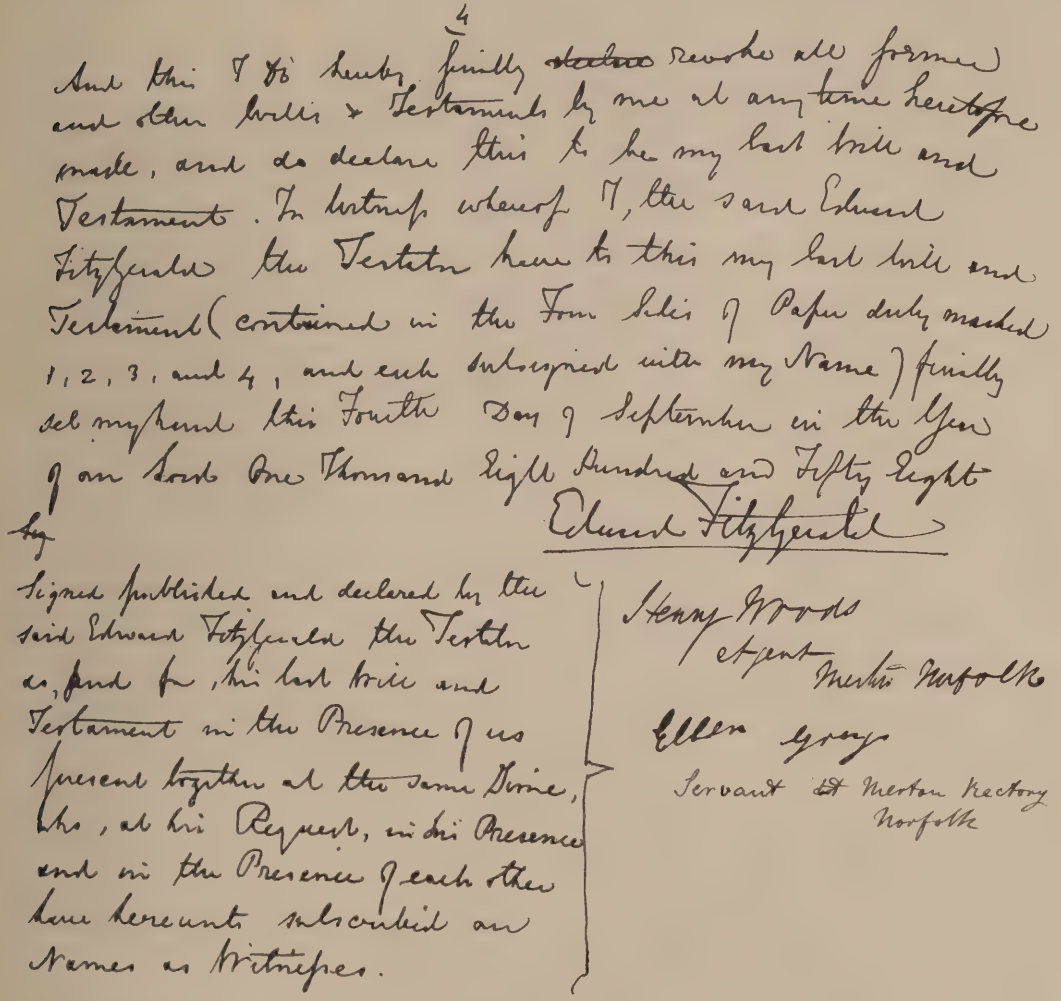
". . . But I will honestly say that I would rather read your very beautiful Biography of your Father, than all the Theologies that you or the Bridgewater Folks have written or may write. . . . Why here are people praising my little scraps of a narrative of B. B. Is not your book worth 10,000 of it? Yes as superior as your Father was a better Poet than B. B. Dear old B. B. had he been alive, would he not have wholly agreed with me in preferring your Biography to your polemic? Yes: and you would not have been angry with him: do not be angry with me, his elegant Biographer. . . .

If you love me as I love you,
No Theology shall cut our lives in two," etc.

40. A.L.S., with Initials. 4 pp. 8vo (full). Brussels, 19th June 1856. To the Same. A very long and interesting letter, containing an account of his travels. **£8 : 8s.**

". . . George and my friend are just set off on a coach to visit—Waterloo!—a thing I have declined for Reasons which may not be easily understood to others; and may indeed be very unreasonable. . . . It was pleasant to quit the French Face for the German; and the Prussian Soldiery at Mayence made me sigh to think of the degraded squads that now occupy London!—only think that Dover Castle is now occupied, and (I suppose) defended by a Foreign (German) Legion—as inferior Germans as our late Recruits are inferior English!—this is one reason I can't bring my mind to go to Waterloo!—but Englishmen ought to go, too," etc.

41. HOLOGRAPH WILL. 4 pp. large folio. 4th September 1858. **Wholly in FitzGerald's handwriting,** signed in full at foot of each page, and countersigned in usual manner by two witnesses. Enclosed in paper wrapper, on which FitzGerald has written, "Will of Edward FitzGerald—Sealed as soon as signed, September 4/1858" (the year before Omar Khayyam was published). **£84.**



(*Reduced facsimile*)

42. A.L.S. INITIALS. 4 pp. 8vo. To the Rev. GEORGE CRABBE. Goldington Hall, Bedford, 29th May [1856] ("because I see the Oak-apple Branch in the Boys' Caps and at the Horses' Ears"). Containing an interesting allusion to **OMAR KHAYYAM,** which he was then translating, and mentioning his tour described in the former letter. **£21.**

"I doubt you whom I *do* care about will, with others I *don't* care about, think me a bad fellow. Perhaps we may talk the matter over one day, for I do very decidedly desire to sit at

your Table, and pace your Garden once more, my kind old Friend, if you will have me, me who have so little to say for myself, except that I pay in some sorrow for my own Follies.

"I have really read nothing for *weeks*—only looking from time at a poor little Persian Epicurean, who sings the old standing Religion of the World—'Let us make the best of *To-day*,—who can answer for To-morrow!' To this complexion does one come at last?—Not *you*, who work on with high and noble Hope and Trust, and do good deeds to men, and try to reach at God with your understanding and whole heart, now when you number more than 20 years beyond me. But enough of this which is melancholy and unprofitable stuff, and worries one, from a guilty sense of being too well off just now. But Time will have his Revenge," etc.

43. A.L., a portion only. 2 pp. 8vo. Consisting of a long P.S. containing an account of two witticisms concerning ALBERT SMITH and others. **£4 : 4s.**

44. A.L.S., INITIALS. 2 pp. 8vo. The last letter he ever wrote [June 1883]. **£7 : 7s.**

" . . . To-morrow I am going on my annual Visit to George Crabbe, where I am to meet his Sister and talk over old Vicarage Days," etc.

45. KEENE (Charles S., *Punch* Artist). A.L.S. 2 pp. 8vo. 239 King's Road, Chelsea. To the Rev. GEORGE CRABBE. With reference to Fitz-Gerald's death. **£2 : 2s.**

"The mournful news of poor FitzGerald's death yesterday was a heavy and unexpected blow for when I was with him about three weeks ago he seemed so well and happy and we made many plans for meeting again this year! His friendship and society were great pleasures in my life and I shall mourn him deeply as we all must who knew him. . . . How often he thought and spoke of you when I was with him in May."

46. WRIGHT (W. Aldis, LL.D., FitzGerald's Literary Executor). A.L.S. 2 pp. 8vo. Trinity College, Cambridge, 17th June 1883. To the SAME. With reference to FitzGerald's Death and Funeral. **15s.**

The Original MS. of one of the famous Contes:

LA FONTAINE (Jean de)

47. LE MARI CONFESSEUR: Conte tiré des cent Nouvelles nouvelles; the original MS. 2 pp. folio. With signed Autograph Note by La Fontaine, at the foot of page 2, the whole being clearly written, and in very fine condition. With letter of authentication from the Bibliothèque Nationale, Paris. Unique. **£52 : 10s.**

"Voicy le temps, mon amy, d'enuoyer a Billaine les bagatelles de mon portefeuille, je reçois présentement les Contes. J'ay fait des changements en beaucoup d'endroits et n'en feray plus si tu n'y vois rien à redire, mande moy ton sentiment. Si le temps ne me presse pas trop je te donneray icy à la suite l'autre Conte dont tu as veu les dix premiers vers.—DE LAFONTAINE."

LANDOR (Walter Savage, Poet and Essayist)

48. A.L.S. 2½ pp. 4to. 21st January 1837. To Lady Blessington. A long and interesting letter, containing a sketch of his early life written at her request, also corrections for some of his Poems, etc. Fine specimen. **£4 : 10s.**

". . . Is it possible that any one, excepting Southey, Forster, and James, can believe that I myself am a poet? . . . I will add a few notices of my life. . . . I have mentioned all the good, nearly, I can remember of myself. It need not be recorded. I would only insist on the evil. . . . No man that ever lived has received so much undue honour as myself, not even Augustus Cæsar. The noblest poem of the present or last century (Kehama) and the most important prose composition (Attala) are dedicated to me. Alas upon how leafless a shrine are hung these golden trophies. However, I have written the death of Clytemnestra," etc.

MOLIÈRE'S WIFE: Béjart (Armande Grésinde Claire Élisabeth, Actress, Wife of Molière)

49. D.S. 6 pp. folio. Paris, 12th February 1674. Being a Deed of Sale relative to the Acquisition of certain Rents by the Heirs of Madeleine Béjart, also signed by Geneviève Béjart, L. Béjart (her Brother and Sister), Pierre Mignard (the great Painter), Charles Cardé, Jean Mignot, and others in full, and their Initial Signatures repeated 7 times at the foot and on the Margins of the Document. A most rare and interesting MS., in beautiful condition. **£52 : 10s.**

The full text of this very interesting document will be found in *Recherches sur Molière et sur sa Famille*, published by M. E. Soulié in 1863.

PRIOR (Matthew, Poet and Diplomatist)

50. A.L.S. 2½ pp. 4to. Westminster, 17th June 1708. To Sir Thomas Hanmer (very rare), with an engraving of his tomb. **£14 : 14s.**

"'Twas ridiculous that since your leaving London I should have contented myself with asking Mr. Colman how you do without writing to you, but to let a letter from you lie a week unanswered is downright Impudent; the Devil take me if I am not ashamed of it, confiteor, est mea culpa, mea maxima culpa, Rabelais gives you a whole chapter of the same style, when Panurge in the tempest at once damns himself, and prays; and now what to write is the question, my Ld. Griffin [?] is reprieved for a fortnight, her Maj'ty is better, and designs for Windsor next week, the Scottish Prisoners are most of them, bayled and gon home again . . . there is nothing printed worth my sending you, except it be an Account of our American Colonies by Oldmixon," etc.

QUINCEY (Thomas de)

51. AUTOBIOGRAPHY, a portion of the Original MS. 3½ pp. 4to. As published in *Tait's Magazine* under the title of "My Brother," afterwards rewritten and incorporated in his Autobiography of 1853 in the chapter headed "My Brother Pink." Very interesting. **£7 : 7s.**

The writer tells how his brother, a delicate and beautiful child, having run away from a tyrannical schoolmaster, tramped for four days to Liverpool, where he put up at an inn, the landlord of which, under pretence of showing him a fine building, took him into the Town Hall whilst the magistrates were sitting, having previously sent a private intimation to them of his suspicions that he was a runaway ; the boy when questioned denied it, and represented himself as being a poor wandering lad ; the Mayor then placed a Greek Testament in his hand, and asked if he knew what language it was ;—he was caught in the snare, started to construe, and so revealed himself as well educated.

RICHARDSON (Samuel)

52. A.L.S. 2 pp. 4to. London, 24th September, 1759. To Miss LINTOT (his partner in the printing business). A very characteristic and amusing letter. Rare. **£18 : 18s.**

"Never again, my dear Child, call me your Papa, and not treat me as such, in every particular. You must not say a word of my Time if in anything I can serve your Interest ; or do you Pleasure. In either case that will be making it, in my eyes, truly precious.

"O how nimble are Young Lady's Expectations ! The Goods at Lodge, in *Sussex* to be sold on Tuesday or Wednesday at furthest ; the Orders not receivable till Monday, in *London ;* the man in London who is to be down at Lodge to sell them. The Goods to be advertised in the Papers and by dispersed Hand-Bills to give Buyers Notice, and bring them together ; and *Catalogues* of them to be printed. The moment I read your favour—Harry, Harry, Harry, said I, three Times in a Breath, instantly go to Mr. Say ; Bid him for fear the Rain should intercept him, or it should reach Sussex, put on his Swiftest Wings and fly for me, I have Commands for him from Miss Lintot ! He, Mr. Say, soar'd away to me.

"'Your orders Sir.'

"Read them in this Letter, Mr. Say.

"'Good Lord, Sir ! Tuesday is To-morrow, Sir !'

"Well then will you undertake to bespeak fine Weather, till People can carry off what they buy in Sussex ?

"'I will do the best I can. I will pray for fine weather, Sir.'

"Do then, do then, Mr. Say, and pray as heartily as ever you can. Your Father I am told is a very good Man. Desire him to pray too :

"And meantime write to the Lady.

"'I will, I will, but whither Sir ? She is in Sussex, is she not ?'

"No, No.

"'At Bath then, Sir.'

"No, No, she has great business upon her Hands ; cannot go to Bath yet. But write to her. I have another Letter to send her ; and will enclose both in a Frank.

"Away flew Mr. Say ; and sent me *his* enclosed, in little more than an Hour, and promises to draw up the Catalogue without Loss of Time.

"The moment he has done that I expect he will fall on his knees directly. . . .

"My best respects to all you so justly love and honour at Boarstall. My Pen begins to be too heavy for my flagging Fingers. Else would I say more on this last Subject, than that I am Your and Their

"Most faithful and obedient servant,

"S. RICHARDSON.

"Sad, sad writing! a Course of terrible Nights!"

RUSKIN (John)

53. A.L.S. 3 pp. 8vo. Brantwood, Coniston. To Mr. C. G. MAUNDRELL. **£5 : 5s.**

". . . I waited to see the Drawings . . . both exquisitely done, and giving me the sincerest pleasure in the proof they abound in, of your dexterity and patience as a draughtsman. What are you going to do at the Beaux Arts I am extremely anxious to know? The Beaux Arts of France are at present occupied exclusively with dead bodies, or naked ones: (both painted in the same colour ink and whitewash) and seem as exclusively, intended for the decoration of Cemeteries and Brothels. You may learn much good handling, and some clever tricks of light and shade, but the sooner you learn what you can, and get out of the charnel-house and seraglio element, the wiser and safer you will be.

"You are wrong in being so enslaved to Amiens. What is yet to be gleaned of Notre Dame outside, or guessed from the restorations, is finer in style,"—etc.

54. A.L.S. 2 pp. 8vo. Brantwood [January 1881]. To the SAME. With reference to Drawings made for the Bible of Amiens. **£3 : 3s.**

SCOTT (Sir Walter)

55. A.L.S. 4 pp. 4to. Abbotsford, 21st October [1812]. To the Poet CRABBE. A very long and interesting letter on the respective merits of their Poetry. **£15 : 15s.**

". . . It is I think fully twenty years since I was for great part of a very snowy winter, the inhabitant of an old house in the country in a course of poetical study so very much like that of your admirably painted young poet that I could hardly help saying "that's me" when I was reading the tale to my family. Among the very few books which fell under my hands was a volume or two of "Dodsley's Register," one of which contained copious extracts from the "Village" and the "Library." . . . I committed them most faithfully to my memory. . . . New publications at that time were very scarce in Edinburgh and my means of procuring them very limited so that after a long search for the poems which contained more beautiful specimens and which had afforded me so much delight I was forced to rest content with the extracts from the Register, which I could repeat at this moment. . . . With respect to the comparative view I have of my own labours and yours, I can only assure you that none of my little folks about the formation of whose taste and principles I may be supposed naturally solicitous, have ever read any of my own poems, while yours have been our regular evening's amusement."

This interesting letter is in answer to one from Crabbe written on 13th October, and published by Lockhart, who says: "I cannot produce Scott's reply to this communication"—it was, however, published later in Crabbe's Life.

56. A.L.S. 1 p. 4to (full). Abbotsford, 26th April 1826. To his Sister-in-law, Mrs. Scott. An interesting letter relating to Lady Scott's illness (she died on the 15th of May following). **£4 : 4s.**

". . . I am on every account delighted to say that though Anne may share with us some anxious hours yet, I hope the very dark clouds which we had every reason to expect will not overcloud her residence here. We have great hopes that immediate danger is not to be apprehended . . . distress makes terribly selfish creatures of us."

57. A.L. (the signature cut off). $5\frac{1}{4}$ pp. 4to. To the Same. A very long and interesting letter on *Hymnology*, the *Edinburgh Review*, etc. **£9 : 9s.**

". . . He [Mr. Brunton] is at this very moment sitting on the outside of the bar of our Supreme Court, within which I am fagging as a clerk. . . . I think those Hymns which do not immediately recall the warm and exalted language of the bible are apt to be rather cold and flat for the purposes of devotion. . . . I do not approve of the vague and indiscriminate scripture language which the fanatics of old and the Modern Methodists have adopted. . . . To my Gothic ear indeed the Stabat Mater, the Dies Iræ, and some of the other hymns of the Catholic Church are more solemn and satisfactory than the fine classical poetry of Buchanan. . . . I have been so busy making work for the Reviews that I have had little leisure to attend to the Criticisms of my Contemporaries, of which my labour you will receive a thumping proof in the shape of Quarto called Rokeby. . . . The opinions of Reviews are really too contradictory to found anything upon them, whether they are favourable or otherwise, for it is usually the principal object to display the ability of the writers of critical lucubrations themselves," etc.

Partially published, without the reference to *Rokeby*, in Crabbe's *Life and Works*.

58. A.L. (the signature cut off). 4 pp. 4to. Abbotsford, 1st June [1812]. To the Same. A long and interesting letter on literary subjects. **£8 : 8s.**

". . . Our old friend Horace Walpole knew what he was doing when he chose to address his ode *Virginibus puerisque*, and so did Pope when he told some one he had the mob on the side of his version of Homer, and did not mind the High flying critics at Buttons. After all if a faultless poem could be produced I am satisfied it would tire the critics themselves and annoy the whole reading world with the spleen. . . . The early and uniform kindness of this family with the friendship of the late and present Lord Melville, enabled me some years ago to exchange my labour as a barrister for the lucrative and respectable situation of one of the Clerks of our Supreme Court . . . besides that I hold the Sheriffdom of Ettrick-forest (which is now no forest) so that I am a sort of pluralist as to Law appointments and have as Dogberry says two gowns and every thing handsome about me. . . . It is curious enough that you should have republished the Village for the purpose of sending your young men to College, and I should have written the Lay of the Last Minstrel for the purpose of buying a new horse for the Volunteer Cavalry. . . . He [Mr. Valpy] must be a precious impudent dog by the specimen which he affords you of his talents for exchanging Brass for Gold . . . one would have hesitated to barter the luminary of the Belvoir bard against the kitchen candlesticks and farthing candles of Dr. Valpy. . . . As for the Reviews, sleep they

in peace for me, though these must have been desperate rogues who assumed the terrible title of the Edinb., Quarterly," etc.

Published, with the references to Dr. Valpy omitted, in Crabbe's *Life and Works.*

These two fine letters offer a striking example of the perverted taste of the Autograph Collector of the old school, who so frequently cut the signatures off letters to add to his collection and discarded the text as worthless.

STERNE (Laurence, Canon of York)

59. A.L.S. 2½ pp. 4to. York, 5th July [1765]. To Mr. HESSELRIDGE. A long and interesting letter, beginning "My dear dear Sir," referring to Vols. 7 and 8 of *Tristram Shandy*, and Vols. 3 and 4 of his *Sermons*, and stating that he is setting out on that tour in Italy which he afterwards immortalised in his "Sentimental Journey." **£28.**

". . . have you seen my 7 and 8 graceless children [Vols. 7 and 8 of *Tristram Shandy*] —but I am doing penance for them, in begetting a couple of more ecclesiastical ones [Vols. 3 and 4 of his *Sermons*]—which are to stand penance (again) in their turns—in sheets abt. the middle of Sept^r.—they will appear in the shape of the 3rd and 4 vol! of Yorick. These you must know are to keep up a kind of balance, in my shamed character, and are push'd into the world for that reason by my friends with as splendid and numerous a List of Nobility, etc.—as ever pranced before a book, since subscription came into fashion . . . in September, I set out *solus* for Italy, and shall winter at Rome and Naples: L'Hyvere a Londres ne vaut pas rien pour les poumons—à cause d'humiditè et la fumèe dont l'air est chargé," etc.

THACKERAY (William Makepeace)

60. A.L., 3rd person. To Mrs. SARTORIS (Adelaide Kemble). With sketch containing his own portrait (*see illustration on cover, reduced to ⅔ size*). Scarce. **£18: 18s.**

VOLTAIRE (François Marie Arouet de), French Philosopher and Poet.

61. A.L.S. "V." 4 pp. 4to. Lausanne, 26th February. **£6: 6s.**

"What is your most Serene Highness doing? Where is Monseigneur now after so many vicissitudes? The alarms which you have given me during this last campaign are only equalled by the respect and devotion with which you have inspired me. . . . Yet you know well how your glory, your safety, and your happiness interest me. . . . I have the honour of writing to your most Serene Highness through the mediation of M. Pictet . . . Captain of a Swiss Infantry regiment, which did more than its duty in the sad day at Rosbach. . . . If he has the happiness to be often near your Highness and to find favour in your eyes, I shall have another protector in the presence of a Prince to whom I would pay my court all the days of my life, save the one in which he is engaged in watching men being killed and going about amongst the slain. Can I never flatter myself with the hope, Monseigneur, that when the Prince has sufficiently devoted his courage and his military knowledge to this lugubrious warfare, the philosopher on returning to France will deign to pass through this little Romance land, along the pleasant shores of the lake of Geneva, where his Highness will see a hermit to receive him as Philemon received the gods! . . . if the tenderest devotion and the most profound respect are worthy of any reward, the hermit will regard your visit as one of his happiest days," etc. [*Translation.*]